

with these two standards, which appeared originally in 1946 and 1959, respectively, in the series now called "Barron's Essentials: The Efficient Study Guides." So far as I can tell, the price is still the same, not a word has been changed nor a bibliographical item added in these more recent editions — facts which, while making the editor's heart leap for joy, should give the reader pause.

Still, if used judiciously, as introductions to the classics and not as substitutes for them, these books can be recommended. When the author confines himself to the bare facts of the texts under discussion, be it Homer, or Aristotle, or Plautus, he is usually reliable and readable. When interpretations are assayed, background material supplied, or comparisons drawn, he is less good, and it is here that the student should assert his intellectual independence.

The earlier volume is limited by excluding "works interesting principally for their literary form or style or subsequent influence on later literature or which duplicate modes of thinking and behaviour found in earlier writings. For these and other reasons such works as the orations of Demosthenes and Cicero, Cicero's popularizations of Greek philosophy, the Comedies of Plautus and Terence, and Livy's *History* have been omitted." The later volume makes up for some of these omissions by including Roman comedy, and, by treating more fully the works of the Greek dramatists, provides the equivalent for Latin and Greek drama of Milton Cross's *Stories of the Great Operas*.

In sum, if used intelligently, these two from Barron's, despite obvious shortcomings, should not be dismissed lightly.

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## INDEX

### I. TITLES

ACL Committees, 49; ACL Scholarship Fund, 14; ACTFL Thanksgiving, An, 26; A.D. Id. Dec. (*Knowles*), 102; Aetatis Nostrae Poeta Latinus (*Fox*), 90; American Classical League Reports of Officers (*Seaman*, *Kovach*, *Zeinz*, *Gries*, *Knight*, *Fairchild*), 13; American Classical League Service Bureau, 23, 35, 47, 59, 71, 83, 95, 106; Are You Listening??? (*Gould*), 3; Assassins of Humanism (*Denegri*), 27; Award Winners, 4; Book Notes, 9, 19, 31, 44, 55, 67, 80, 92, 102, 116; Brief Extract, A (*Sprague*), 53; Call for Summer Courses, 39; Calpurnius Siculus and Vergil (*DeLateur*), 97; Captator (*Forster*), 47; Catullus 5 (*Motto*, *Clark*), 1; Catullus 61 (*Eichelberger*), 52;

Catullus 70 (*Liguori*), 5; Catullus 75 (*Adler*), 6; Catullus 101 (*Yeames*), 7; Catullus and Burns (*Gleason*), 53; Child of Grief (*Turzynski*), 102; Civil-War Moonlighting (*Berrigan*), 65, 78; Clades Californiensis (*Brunner*), 15; Clearing House, The, 87, 110; Computer Latin (*Carter*), 98; Contest Closing, 50; Daedalus on Icarus (*Carson*), 51; DeBunking (*Sadler*), 106; De Congressu Bucurestiensis (*Povsic*), 6; De Fuga Centaurorum (*Callens*), 78; De Magistro Discipuloe (*Povsic*), 62, 73, 89; Divinity (*Miller*), 102; Dixit Cicero, 38; Dixit Publilius, 95; Dixit Seneca, 3, 31, 59; English-Latin Puns II, 28; English-Latin Puns III (*Spaulding*), 52; Euripides: *Bacchae* 556-75 (*Westra*), 114; Exhortatio (*Tusiani*), 73; Exploring Lost Consonants (*Sadler*), 37; Festina Lente (*Sadler*), 22; German Pastoral, A (*Weinberg*), 28; Give THE OUTLOOK, 26; Golden Touch, The (*Johnson*), 88; Hiemis Solacium (*Mangeot*), 31; Hostility of Statius and Martial, The (*Gross*), 25; Hybris (*Lichtenberger*), 101; Hymn to Athena (*Felker*), 102; Hymn to Christ (*Abel*), 39; Ides of March, The, 63; Institute, The (*K.G.*), 2; Institute 1972, 25, 83, 98; JCL Awards, 4; JCL Chairmen, 3; JCL Reports, 14; JCL-SCL Scholarships, 67; Just Argument Shall Prevail, The (*Kaplan*), 63; Know of an Opening?, 52; Latin — Anyway I Can (*Polacek*), 51; Latin Day House, The (*Plesic*), 75; Latin Recruitment (*Sharp*), 99; Lesbia's Version (*Varin*), 102; Limericks (*Reese*), 28; Lingua Latina et Vita Hodierna (*Huxley*), 58; Lions in the Classroom (*Tetrick*), 76; Martial 5.9 (*Carter*), 112; Minnermus 1 (*Gottzman*), 97; Neptune (*Smart*), 102; New Committee, A, 87; News of the Classics in Philadelphia (*Masciantonio*), 61; Notes and Notices, 5, 16, 38, 50, 74, 88; Oak Leaves in Dodona (*Summer*), 27; *Odyssey* and the Drug Scene, The (*Antczak*), 27; Officers of Classical Organizations, 15; Officers of the American Classical League, 1971-1972, 14; Officers of the National Junior Classical League 1971-1972, 26; Oratio Salutatoria (*Jackson*, *Kaiser*), 109; Orphic Poets (*Lamont*), 114; Ovid's Cosmogony (*Johnson*), 41; Parting at Dawn (*Barton*), 101; Pizza Plot, The (*Ades*), 112; Pontilianus (*Johnson*), 76; Professional Courtesy (*Pollack*), 61; Publications Received, 5; Quality of Life, The (*McClatchy*), 99; Quest for Maturity (*Hands*), 1; Quousque Tandem? (*Rettig*), 16; Re High-School Latin (*Sadler*), 6; Request, A, 62, 110; Revision (*Gummere*), 16; SCL (*LaFountain*), 111; Statement of Ownership, Management and Circulation, 26; Student Scholarships, 40; Summer in Rome, A, 4; Summer Scholarships, 39; Summer Study, 85, 98; Syzygiai

Charites (*Rockwell*), 110; Teacher and Programmed Learning, The (*Sweet*), 7; Teacher Placement Service, 23, 40, 65, 74, 98; Teaching by the "Nature Method" (*Read*), 49; Verse-Writing Contest, 26; Verse-Writing Contest Results, 101; Versio Tertia (*Schnur*), 109; Vox Editoris, 85; Warnings to the Curious (*Jones*), 41; Winds, The (*Beachy*), 101.

### II. CONTRIBUTORS

Abel, D., S.J., 39; Ades, J. I., 112; Adler, Eve, 6; Alldian, Mrs. A., 102; Antczak, R. A., 27; Barton, Julianne, 101; Beachy, W. D., 101; Berrigan, J. R., 65, 78; Brunner, T. F., 15; Callens, P. L., S.J., 78; Carson, H. H., 51; Carter, Reed, 98, 112; Clark, J. R., 1; Cleary, V. J., 56, 58, 119; DeLateur, A. C., S.J., 97; Denegri, R. P., 27; Donelan, Sister M. Bede, 55, 58; Dutra, J. A., 46, 81, 116; Eichelberger, A., 52; Fairchild, W. D., Jr., 14; Felker, D., 102; Forster, M., 47; Fox, Bernice L., 90; Gleason, W. D., 53; Gottzman, S., 97; Gould, Belle, 3; Gries, K. (K. G.), 2, 10, 13, 19, 31, 33, 44, 45, 67, 68, 82, 92, 95, 103, 105, 119; Gross, C. J., Jr., 25, 69, 70; Gummere, J. F., 16; Hands, D., 1; Heirman, L., 45, 94, 105; Hoerber, R. G., 93, 118; Huxley, H. H., 58, 67, 102; Jackson, L., 109; Johnson, Arta F., 88; Johnson, V. L., 76; Johnson, W. C., 41; Johnston, Mary C., 101, 102; Jones, F. P., 41; Kaimowitz, J. H., 44, 104; Kaiser, L. M., 109; Kaplan, A., 63; Kelley, Mrs. J. R., 101; Knight, Adele, 14; Knowles, V. L., 102; Kovach, Edith M. A., 9, 13, 31, 57, 69; LaFountain, M. D., 111; Lamont, Rosette C., 114; Langley, Betty, 102; Lawler, Lillian B. (L.B.L.), 10, 32, 81; Lichtenberger, Linda, 101; Liguori, Sister Mary, 5; McCarty, T. G., 19, 56; McChesney, Mrs. C., 101; McClatchy, J. D., 99; Mangeot, N., S.J., 31; Marcellino, R. (R.M.), 32, 103, 118; Masciantonio, R., 61; Miller, Karin D., 102; Morton, R. K., 9, 22, 44, 45, 80, 104; Motto, Anna L., 1; Nix, G. E., 70; Plesic, D. J., 75; Polacek, Anita L., 51; Pollack, Dorothy B., 61; Povsic, B. S., 6, 62, 73, 89; Read, W. M., 49; Reese, A. W., 28; Rettig, J. W., 16; Rexine, J. E., 12, 117; Rockwell, K., 110; Sadler, J. D., 6, 22, 37, 106; Schnur, H. C., 109; Seaman, W. M. (W.M.S.), 13, 70; Sharp, S. C., 99; Slocum, Dorothy, 102; Smart, Sally C., 102; Spaulding, D., 52; Sprague, Rosamond K., 53; Sumner, Laura V., 27; Sweet, W. E., 7; Tetrick, R. L., 76; Turzynski, Linda, 102; Tusiani, J., 73; Varin, Amy, 102; Weinberg, K., 28; Westra, H., 114; Winspear, A. D., 103; Yeames, H. H., 7; Zeinz, J. H., S.M., 13.

